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118 **CORNWALL & DEVONSHIRE.**—Reprint  
from the Early Genealogical History of the  
House of Arundel (the Arundels of Devon-  
shire and Cornwall), dedicated to Lord  
Arundel of Wardour, by J. P. Yeatman,  
thin folio (wants wrappers), Nottingham,  
N.D. 7s. 6d.





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Mrs Hunter Remond  
of Banbury Town  
Dumfriesshire  
D. May 1826.

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Jane Hunter Brundell

Mying Tower  
from

Michael Jones Esq

Wales

26/7/16.

S. C. Watkinson

1947

M. B. A.

See Waagen "Art Treasures" Passim.



Sale at Christie's 1889, June 29









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*Drawn by J. Russell*

South View of  
**WARDOUR CASTLE, WILTS.**  
*The Seat of Lord Arundell of Wardour*

*Engraved by T. Fryer.*



AN  
HISTORICAL AND DESCRIPTIVE  
**SKETCH**

OF  
**WARDOUR CASTLE**

AND  
*DEMESNE,*

WILTS:

THE SEAT OF  
EVERARD ARUNDELL,  
LORD ARUNDELL OF WARDOUR,

WITH A  
CATALOGUE OF THE CELEBRATED COLLECTION OF  
**PAINTINGS.**

INTENDED AS AN ACCURATE AND PLEASING  
GUIDE.

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*BY JOHN RUTTER.*

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SHAFTESBURY:

Printed and Published by J. Rutter, sold by Longman, Hurst and Co.  
London: Barret and Sons, Bath; Brodie and Dowding, Sarum; and  
by all other Booksellers,


1822.

[*Entered at Stationers' Hall.*]

## ADVERTISEMENT.



*NO systematic description having yet been published of Wardour Castle and Demesne, together with its extensive Collection of valuable Paintings, and as its noble Proprietors' well known liberality permits it to be open to the inspection of strangers, it is presumed that this compilation will prove a useful and pleasing Guide to all such as avail themselves of this attractive privilege.*



\* \* \* The regular hours for admission to Wardour Castle are from Eleven to Five, by the centre door in the north front leading into the Entrance Hall.



## ARRANGEMENT.

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and of the Arundell Family.

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Ruins.

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Catalogue of the Paintings in the apartments suc-  
cessively shewn.

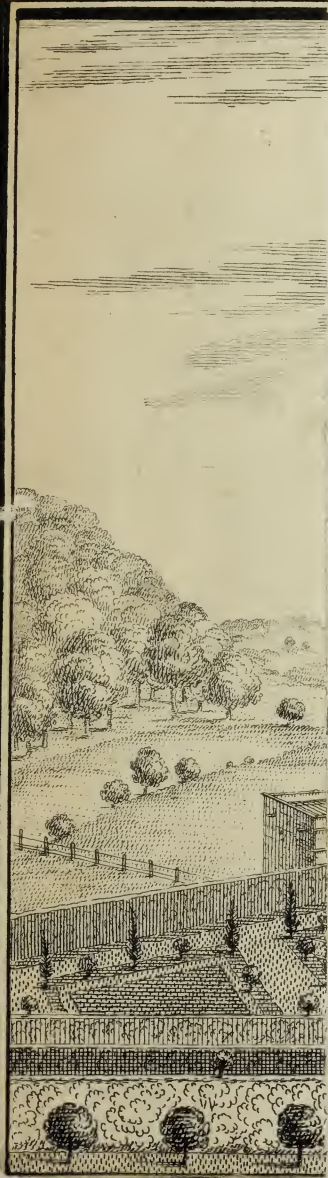
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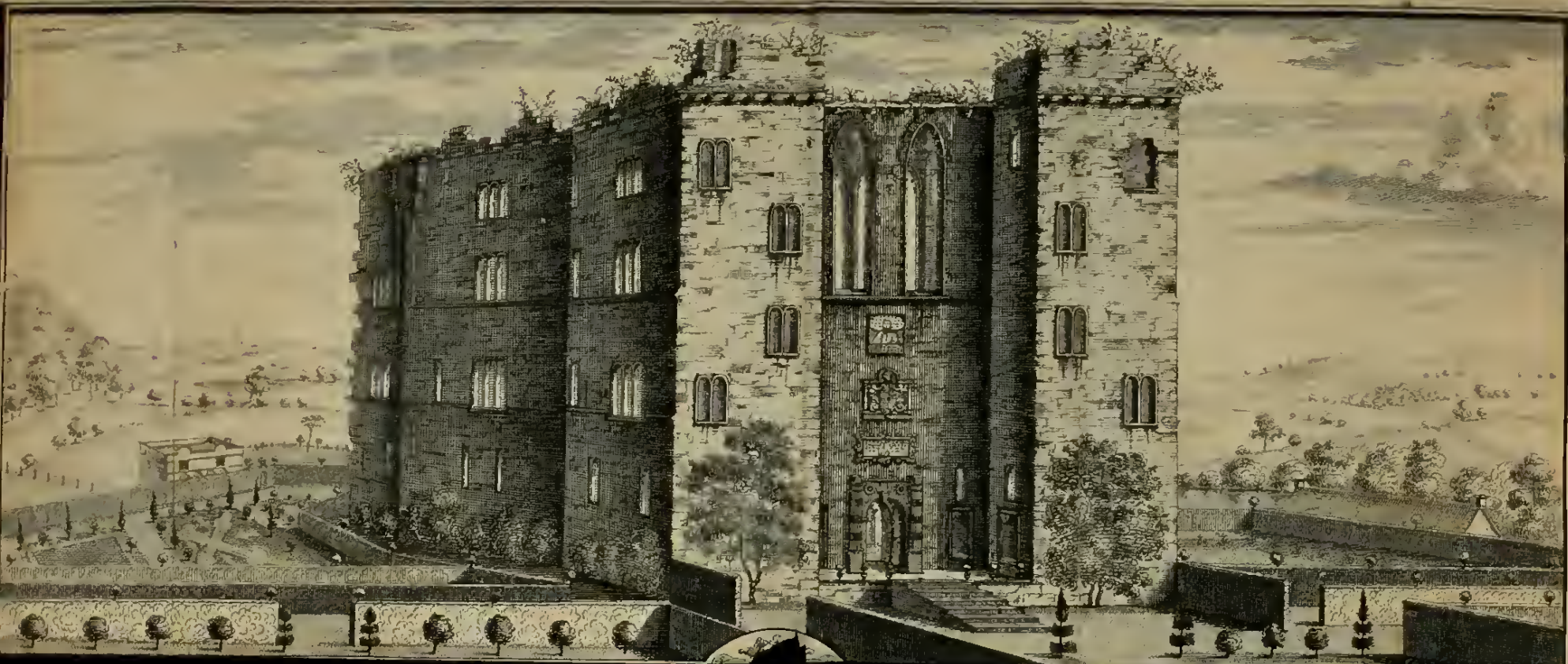




# THE SOU



*THE SOUTH EAST VIEW OF WARDOUR CASTLE, IN THE COUNTY OF WILTS.*





## SECTION I.

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### HISTORICAL SKETCH OF WARDOUR,

OF THE

### OLD CASTLE,

AND OF THE

### *ARUNDELL FAMILY.*

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**WARDOUR CASTLE** is situated in the South-western part of Wiltshire, in the parish of Tisbury, and in the hundred of Donworth.

The Arundell Family appears to have held very ancient possessions in this part of the country. In Domesday Survey it is recorded that Roger de Arundell possessed twenty-eight manors in the counties of Somerset, Dorset and Wilts; whose lineal descendant Sir Thomas Arundell added Wardour Castle with its domain or lordship to his other possessions.

The ancient Castle, the remains of which continue to form so pleasing a feature in the surrounding scenery

and so interesting a one in some parts of English history, appears anciently to have passed through many possessors. It is evidently of very remote origin, but no certain accounts can be traced further back than about the year 1300; at which time it was the residence of the St. Martin family. In the year 1369 we find it belonged to Lawrence St. Martin, who was knight of the shire in the 34th year of King Edward III.

It then passed into the Lovel family, under which it continued some considerable time. There is still the royal patent in existence, granted the 16th Rich. II. (1393), permitting John Lord Lovel to build a castle at his manor of Wardour. From the Lovels it came into the family of Willoughby de Broke, whose heiress married Sir Fulk Greville, of whom it was purchased by Sir Thomas Arundell, second son of Sir John Arundell, knight, of Lanherne, in Cornwall\*.

In 1551, this Sir Thomas Arundell fell a sacrifice to the struggles of party during the stormy reign of

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\* The Arundells of Lanherne were the elder branch of this ancient and highly distinguished family. They appear to have come into England with William the Conqueror, and to have originally settled in Somersetshire; but Sir Humphrey Arundell, in the reign of Henry III. having married Alice daughter and heiress of Sir John Lanherne, of Lanherne, county of Cornwall, they removed thither, where they continued till both branches were again united, after a separation of two centuries, by the marriage of Henry Lord Arundell of Wardour with Mary daughter and heiress of Richard Arundell of Lanherne.

Edward VI. having in some measure taken the part of the duke of Somerset, against the ambitious views of the duke of Northumberland, he with four others were tried and executed. His estates were confiscated and the lordship and castle of Wardour were granted to the earl of Pembroke, who speedily exchanged them with Sir Matthew Arundell, eldest son of Sir Thomas, for his manor of Fovant. From Sir Matthew it came to his son Sir Thomas Arundell, who may justly be ranked amongst the most distinguished characters of the age.

In his early youth he entered as a volunteer in the Imperial army, with which he served several campaigns against the Infidels, and was uniformly distinguished for his courage and skill.

At the attack on Gran or Strigonium he seized the sacred standard of the Turks, for which valorous act, the Emperor Rodolphus II. created him a count of the Holy Roman Empire in 1595\*.

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\* The patent is still in the possession of Lord Arundell; it is dated Prague, Dec. 14th, 1595, and runs thus:—"Because he behaved himself valiantly in the field, and in the attack of several cities and castles, and gave eminent proofs of valour at the assault of the Water Tower, near Strigonium, where he pulled down with his own hand a Turkish banner, we have created, made, and nominated him and all and singular his children, heirs, posterity, and lawful descendants of both sexes, true Counts and Countesses of the Holy Empire, conferring on them the title honour and dignity of a Count Imperial."



On Sir Thomas' return home he found his foreign title of no avail in England. Queen Elizabeth appeared jealous of any titles not of her own granting, and rather encouraged her peers in refusing to allow either place or precedence to those of foreign potentates\*.

Her successor King James seems to have held Sir Thomas' services in rather higher estimation, for in fulfilment of Queen Elizabeth's previous promise he elevated him to the English peerage in 1605, by the title of Baron Arundell of Wardour. This nobleman greatly improved and decorated Wardour Castle, where he died, and was buried at Tisbury.

Thomas second Lord Arundell was a warm advocate for the cause of Charles I†. He attended the king at Oxford, and commanded a detachment of troops at the battle of Lansdown, where he received

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\* Queen Elizabeth's character is illustrated by her remarks on this occasion, "That there was a close tie of affection between the prince and subject; and that faithful subjects should keep their eyes at home and not gaze upon foreign crowns:—that she, for her part, did not care her sheep should wear a stranger's mark, nor dance after the whistle of every foreigner." Sir Thomas' value for his own country is however shewn in a strong point of view by his giving £100 (a very considerable sum in those days) towards the subscription for repelling the Spanish Armada, in which noble effort of defence, the Catholics were equally conspicuous with their Protestant brethren.

† This noble Family has been remarkable for its uniform and zealous adherence to the Royal cause and suffered much on several occasions, for its attachment to the Stuarts.

a wound in the thigh from a brace of pistol bullets, of which he died at Oxford 1643, and was buried in Tisbury church, where a marble monument still remains to his memory.

It was just before the death of this Lord Arundell, that Wardour Castle was attacked by a detachment of the Parliamentary army and so gallantly defended by his wife, Lady Blanche Arundell.

The circumstances attending this and the succeeding sieges are so interesting, and form so prominent a feature in the history of Wardour, that although we feel a considerable difficulty in discriminating between the varying accounts of opposite parties, we shall endeavour to give a concise statement of the most remarkable occurrences, compiled from such documents as have come to our hands.

Some time after hostilities had commenced between the forces of the King and those of the Parliament, Sir Edward Hungerford was appointed to the command of the parliamentary forces in Wilts. Having greatly recruited their numbers and supplied them with horses and arms seized from those who were supposed to be favourable to the royal cause, he came before Wardour Castle, in May 1643 and demanded an entrance, on pretence of searching for men and arms, and also requiring that whatever money and plate might be found, should be given up for the use of the parlia-

ment. This however being refused, he procured the assistance of Colonel Strode and a party of Somersetshire men, by whose junction his force amounted to about thirteen hundred, with whom he probably expected to find the Castle an easy prey. Being refused admission, however, by Blanche, Lady Arundell, (daughter of the Earl of Worcester) who had been left in charge of the Castle whilst her husband had joined the king at Oxford, Sir Edward laid siege to the place, and battered it for some time with a few pieces of cannon, to little purpose; the garrison being composed, it is said, of only twenty-five fighting men, under the orders of Lady Arundell. The besiegers at various times tendered some conditions, which were thought unreasonable by the defenders; wherefore the latter, though so few in number, and only assisted by the maid servants in loading their muskets and doing other services, continued to resist the assailants during a week, at the end of which time the latter were strengthened and encouraged by the arrival of Edmund Ludlow, who had been invited to command a troop in the service of the Parliament. At length after nine days siege, and after two mines had been sprung, one of which had much shaken the fabric, and when the besieged were exhausted by hunger, fatigue and want of rest, the following articles were agreed to, the original copy of which is still in possession of Lord Arundell.



*Wardour Castle, the 8th of May, 1643.*

“ Whereas the Lady Blanche Arundell, after nine days siege, offered to surrender to us the castle of Wardour, upon discretion, and hath given her word to surrender it.

These are, therefore, to assure her Ladyship of these conditions following :

That the said castle, and whatsoever is in it, shall be surrendered forthwith.

That the said Lady Blanche, with all the gentlewomen, and other women-servants, shall have their lives, and all fitting respect due to persons of their sex and quality ; and be safely conveyed unto Bath, if her Ladyship likes not of Bristol ; there to remain till we have given account to the parliament of this work.

That all men within the castle shall come forth and yield themselves prisoners unto us, who shall all have their lives, excepting such as have merited otherwise by the laws of the kingdom before their coming to this place, and such as shall refuse or neglect to come forth unto us.

That there shall be care taken that the said Lady Blanche shall have all things fitting for a person of her quality, both for her journey and for her abiding, until the parliament give further order ; and the like for the

other gentlewomen, who shall all have their wearing apparel.

That there shall be a true inventory taken of all the goods, which shall be put in safe custody, until the further pleasure of the parliament be signified therein.

That her Ladyship, the gentlewomen, and servants aforesaid, shall be protected by us, according to her Ladyship's desire."

" EDW. HUNGERFORD, (s.)"

" WITH. STRODE. (s.)"

The "Mercurius Rusticus\*" a kind of newspaper published at that period in the interest of the Royalists, gives an account exceedingly disgraceful to the victors on this occasion, of the havoc which they made on the property of Lord Arundell and his people, by ransacking the castle, taking wearing apparel, destroying a valuable chimney piece and some rare pictures, and doing other damage. To this follows a relation of the rigorous treatment which Lady Arundell and her family experienced at their hands, in taking them to Shaftesbury, and separating the mother from the children, by removing the former to Bath, (which was then a very unhealthy place) and the latter to Dor-

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\* The writer of this curious production was Bruno Ryves, who was rector of Pimperne in Dorsetshire, and chaplain to Charles the first; at the restoration he was made Dean of Windsor and Secretary to the noble order of the Garter.

chester. The same paper states that the parliamentarians brought several loads of the richest furniture from the Castle to Shaftesbury, that they burnt the out-houses, pulled up the park pales, one of red and the other of fallow deer, killed or let loose those animals, cut down and sold the trees, dug up the heads of the fish ponds, drove away the horses and cattle, and demolished the leaden pipes of the water conduit. This however, was doubtless, in some measure, an exaggerated account, and it has in part been contradicted by other writers. The sufferings of the conquered are generally severe on such occasions, and the furious rage of civil war too often produces extensive ravages.

After the taking of Wardour Castle, Edmund Ludlow\*, (who afterwards had a considerable share in public affairs) was made governor of the place by Sir Edward Hungerford, who left the troop which Lud-

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\* This remarkable character was born at Maiden Bradley, in Wilts, in 1620. He was educated at Trinity College Oxford, from whence he went to the Temple. On the breaking out of the civil war he became a captain of horse in the service of the Parliament, and in 1645, he succeeded his father as representative in Parliament for Wiltshire. He appears originally to have been of upright intentions, but partook highly of the violent spirit of those times. He was one of King Charles' Judges and signed his death warrant. Cromwell seems to have held his character and judgment in high estimation, yet was consequently so jealous of him, as to send him to Ireland as Lieutenant of the Horse. After the restoration, finding that the King's Judges were excluded from the act of indemnity, he withdrew to Vevay in Switzerland, where several attempts were made upon his life, but where he died a natural death in 1693. His memoirs are an interesting publication.

low commanded and a company of foot under Captain Bean to defend it, after having obliged the Earl of Marlborough to retire from Fonthill with some horse under his command, where they had endeavoured to prevent supplies from being received by the new garrison of Wardour. Thus being provided with a force more adequate to the defence of the Castle than its former occupiers had possessed, Ludlow prepared it against future attacks, by levelling the works raised during the siege, breaking down the vaults about the Castle, and furnishing it with provisions and other stores, expecting to be besieged. This indeed he was soon after by Henry third Lord Arundell, the son of the lady who so gallantly defended it\*; the late lord (his father) having as before related fallen a victim to his loyalty and to the hostile spirit of that period, in consequence of a wound received at the battle of Landsdown, soon after the surrender of his Castle. But the young Lord having only a party of horse under his command, and finding his adversary prepared for defence, after ineffectually summoning the new possessors to surrender and meeting with a refusal, he withdrew to the main body of the king's forces, and the siege was deferred until a more convenient opportunity.

After the Royalist party had retired from the vicinity of Wardour, and the Castle had been amply sup-

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\* This spirited Lady died in 1649, aged 66, and her monument is described in the account of the chapel in the present mansion.



plied with provisions and other stores, Ludlow finding himself at liberty to indulge his active disposition in more distant operations, made several excursions in order to harrass the King's party and to procure further supplies.

On his return finding himself in want of money, having he says regularly paid the country people for their provisions, he made a very seasonable discovery of money, plate and jewels, to the value of twelve hundred pounds, which had been walled up by its owners; a part of which he expended upon the garrison, and gave an account of the whole to the Parliament.

The Castle being thus plentifully provided and strongly garrisoned, was prepared to resist the more powerful force of Royalists, which soon made its appearance before it. In a skirmish which ensued, Ludlow was wounded in the leg by a ball, which confined him a few days to his bed.

The Garrison having procured a supply of cattle and a store of corn which they seized from some market people, on their way to Shaftesbury, were amply supplied with provisions for three months. The Royalists upon this surrounded the Castle more closely, and raised a breastwork on the side of the hill which commanded the gate, and prevented any communication from without.



After various successes, a kinsman of Ludlow's was sent to renew the offer of what terms the latter would desire, and was permitted to enter the Castle in order that he might see the strength of the garrison and the provision made for its support, but by a stratagem of the Governor, *an dolus aut virtus*, things were so ordered by removing the guards from place to place, filling up the hogsheads with empty barrels and covering the latter with beef and pork, and in like manner ordering the corn, that every thing appeared in a proportion double to its real amount. Ludlow offered to deliver the Castle if not relieved within six months, but upon most unreasonable conditions, which were of course rejected.

The high tone of the governor did not however, prevent the garrison from being soon reduced to considerable extremities. Their beer was spent, their corn much diminished and they had no other drink than the water of their well, which became dry by day, though it was sufficiently replenished every night.

The besiegers continued to keep their guards within pistol shot day and night, and a shot from one of their batteries having cut off the chain of the portcullis, rendered it unserviceable to the garrison, who consequently barricaded the gateway and left no means of communication from without, except by a window.

After several bold but unsuccessful attempts to undermine and blow up the walls, Sir Francis Doddington was sent with a further supply of men to assist in reducing the Castle. The garrison being by this time extremely distressed, their provisions nearly consumed, their medicines spent, and their surgeon disabled by a wound, were still induced to hold out by repeated promises of succour from Sir William Waller and other Parliamentary commanders.

Sir Francis Doddington in conjunction with Lord Arundell, having engaged an Engineer and some Mendip Miners to assist, resolved to undermine and blow up the walls of the Castle. A mine was accordingly sprung and a considerable breach effected, which was immediately stormed with great impetuosity, and as successfully defended for two days, though an explosion of the mine had destroyed the greater part of their ammunition and corn.

At length both parties being wearied with fatigue, a conference ensued and a truce was agreed on. After some delay and verbal dispute, the garrison laid down their arms upon condition that quarter without distinction should be given, with civil usage to all the party; that none of them should be carried to Oxford, where the king had his chief quarters; and that a speedy exchange of prisoners should be effected\*.

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\* The foregoing account has been principally extracted from Lud-

Thus did Henry, the third Lord Arundell, recover possession of Wardour Castle, which had been so shaken and dismantled by these repeated sieges, as to preclude its repair, and was no longer used either for residence or defence;---but its beautiful ruins, covered with ivy and situated in the bosom of venerable oaks, some of them coeval with the building, and other trees of luxuriant growth, still continue a most interesting memorial of its ancient grandeur, and form a pleasing subject of enquiry to the tourist and topographer.

Henry the eighth Lord Arundell began building the present noble mansion in 1768 and finished it in 1776, in which the family has since resided.

James Everard, the ninth Lord Arundell came into possession of the title in 1809.

Everard Arundell the present lord, succeeded his father in 1817. He married Mary, sole daughter of George Grenville, first Marquis of Buckingham, in 1811.

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low's Memoirs, wherein he relates that the civility of the conquerors to himself was so great, especially that of Lord Arundell, that in return he discovered to his lordship the plate and other things that he had hidden in the Castle.

## SECTION II.

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A

### DESCRIPTION

OF THE

### GROUND, TERRACE WALK

AND

### RUINS.

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THE principal access to Wardour is by an entrance Lodge, on the great western road about six miles from Shaftesbury and fourteen from Salisbury. At this lodge a fine road commences, which leading past Harwood, a farm house lately erected in the gothic stile by Lord Arundell, continues through the woods for about a mile to a new-built

LODGE AND ARCHED GATEWAY, leading immediately into the park, about another mile from the mansion. This park lodge and gateway, is an elegant structure, and forms an additional feature to the beauties of Wardour. Over the gateway of the lodge, in the centre, are the arms of Arundell.

From this Lodge the visitor may proceed imme-



diately by the direct road through the PARK\* to the mansion, which route displays many interesting scenes. A few yards from the gate the woods seem to withdraw from the road, and again advancing, ascend the lofty promontories between which the remains of the ancient Castle are situated, and after receding once more behind a fine opening of the park, extend on the left hand towards the mansion. The aspect of the ruins and its appendages, forms a most interesting scene: the lower part of the lofty walls are partly shaded by trees, whilst the ivy-crowned turrets rise in majestic grandeur. Behind them are the almost encircling hills, covered with woods, and rearing in superior loftiness, their green cap summits. The road inclining to the left, and passing a considerable piece of water, proceeds directly to the smooth lawn bounded by shrubberies and groves immediately before the north front of the mansion.

There are several other entrances to this extensive domain. The road from Shaftesbury through Higher and Lower Donhead, leading to the South West Lodge, is too delightful and interesting to be passed

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\* The soil of Wardour Park is of a mixed kind, consisting chiefly of siliceous particles, with some calcareous and argillaceous, sufficiently enriched by animal and vegetable matter. The luxuriance of the trees on the heights and sides of the hills shews that the latter partake of the general fertility of the soil and situation. The herbage is of fine quality, in which the dog's-tail or *Cynosurus Cristatus* is most abundant, together with the vernal-grass or *Anthoxanthum Odoratum*; and other blade grasses, &c. are in smaller proportions.

over without mention. Some parts of the road are not very good for carriages, but equestrian tourists will find this route display an almost unequalled scenery. We recommend those who feel inclined to visit Wardour *from Shaftesbury*, by this route, to proceed along the Knoyle and Warminster road, for about a mile, and thence by a gateway on the right hand, through Donhead St. Mary and Donhead St. Andrew, to an entrance Lodge on the south western side of the grounds of Wardour.

On passing this Lodge the beauties of this situation are gradually unfolded, and the Mansion opens to the view upon the left, beyond a coppice interspersed with trees of various growths. Proceeding down a considerable declivity and crossing between the fish ponds which form the upper part of an extensive lake, the Tourist enters a pasture ground connected with the park and extending to the right hand between the woods, affording a view of White Sheet Hill, &c.

Continuing the course by a beaten track up a gentle ascent, a point of high ground is reached, commanding a most beautiful and varied prospect. The grounds rising in gentle swells towards the house, exhibit its form and situation to great advantage.

The grounds and woods immediately connected with the mansion, with the further scenes of Fonthill, Pyt House, Hatch and the wooded vales on their left

hand, give a still greater effect to this combination of beauties.

After passing this point the track unites with the road from the Shaftesbury and Salisbury Turnpike, at the New Park Lodge and Gateway, described in page 15.

To the Tourists who admire the beauties of nature, assisted by the hand of tasteful art, we strongly recommend a walk along the

TERRACE,

which has been completed in late years within the skirting woods of Wardour Park, and which in our estimation will amply repay the exertions of those, whose pedestrian abilities are equal to the task of walking one English mile, more especially as they will by this means, have an opportunity of inspecting the ruins and gardens of the Old Castle to more advantage than by pursuing any other plan.

In this case we recommend the Visitors to alight at the Park Lodge and Gateway before described, which is near the Southern entrance to the Terrace, and where a guide may be procured.\*

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\* The carriages and horses should be sent on, to wait near the mansion; but should the visitors prefer first seeing the house and pictures, they will there be provided with a guide through the Terrace to the Park Lodge, where the carriages should meet them.



At a few yards beyond the Lodge we enter the Terrace, consisting of a level grass walk, formed upon the side of a declivity, well clothed with shrubs and trees. The loftiness and umbrageous extent of these, forming as it were a canopy over the Terrace, give a pleasing grandeur to the scene; and at intervals the transient views obtained of the park and its contents together with more distant objects, are rendered delightful by the contrast which they produce with the more solemn and regular features of the woods and Terrace. Through the several openings which admit these views, the park and distant country, the waters\* near the Castle, the remains of that ancient edifice partially shaded by trees and covered with ivy, the handsome modern built dwelling near it, and, the towering hills above, all variously combine to enliven the way through this delightful grove, and add new charms to its more general features of majestic greatness and privacy.

At the distance of half a mile from the lodge, the Terrace after winding to the left, conducts the visitors to a point on the right of the

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\* The lakes and fish ponds of Wardour are well supplied from springs, which rise within the demesne, and they abound with carp and other fish. The carp was formerly much in request at the tables of the great, more especially when on certain days, they generally refrained from the more usual meat diet; and the Homilies composed under Edward the sixth and his successor, indicate that the regular supply of fish was considered expedient to the welfare of a maritime nation, abounding also with internal waters.

## RUINS OF THE OLD CASTLE,

where they may descend and examine its remains. On crossing a lawn, they see it partly filled with aged and spreading cedars whose venerable appearance accords with that of the ivy-mantled towers, and on the other side of the Castle is a similar lawn, but occupied by a greater variety of trees and flowering shrubs. A fine gravel walk winds around the whole, and is bordered by various productions, among which are cedars, weeping ashes, tulip trees, &c.

On a nearer approach to the ruins, the effect of the whole view is remarkably grand and imposing. Of its separate parts, the ancient entrance deprived of its portal, the two double Gothic windows, the remains of an outer and inner portcullis designed to secure and defend an arched gateway nearly thirty-six feet in length, the inner court yard containing the well from which the garrison was scantily supplied with water during the *siéges* in the time of the civil wars\*, the remains of a grand staircase which led to the principal apartments, entering under an archway ornamented with Corinthian pillars, all are still in existence, at least in part, as sad tokens of the prosperity which the Castle enjoyed in former days, and of the unfortunate contests which occasioned its destruction.

After passing through the ruins and crossing the

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\* See pages 5 to 14, an account of these interesting siezes.

lawn interspersed with low and spreading trees and shrubs, the

#### BANQUETING ROOM

next invites an entrance. This is a spacious apartment and contains a number of paintings and engravings; among the latter of which is an interesting series of old prints, illustrative of the eventful period of the unfortunate Charles I. On the chimney pieces are several of the cannon balls that have been found since the siege, with other curiosities. The north-west windows afford a pleasing view of the fish-ponds and surrounding park, &c. On returning by way of the

#### ROCK WORK,

formed by James Lane, (a native of this part of the country, and who constructed the well-known grotto at Oatlands) a passage over an arched gateway leads again to the Terrace, the sides of which are thickly set with laurels of more luxuriant growth, and shaded with ornamental trees in greater variety than in the early part of the walk\*. After resuming its former course, the rich and varied prospects of the outer scenery, as they appear through the several openings of the wood, contribute to delight the eye and produce new objects to excite attention and prevent satiety.

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\* Another variation in the walk may be made by proceeding from the Ruins, up a road on the side of the garden, inclining to the right hand under the arch of rock work, leading to the upper level grounds, near a walled garden, used as a nursery for various trees, &c. A road from thence, winds to the left above the woods, until it arrives at the outlet of the park.

Thus the Terrace Walk affords a continuance of varied pleasure, until it terminates at an outlet of the park on the road towards Tisbury, near another handsome lodge of recent erection, called the

TERRACE LODGE.

On crossing this outlet of the park, a gate is opened by the guide, into

THE LADY'S GROVE,

which is chiefly a nursery for ornamental trees and other productions, both of indigenous and foreign origin. It was originally formed under the auspices of one of the ladies of the Arundell family, from which circumstance it derived its name. Beyond this is the

AMERICAN GARDEN,

consisting of an assemblage of lawns, walks, and beds filled with flowering shrubs and plants, the whole surrounded with loftier trees, and constituting a change of features which rivets the attention of the beholder by its rarer and more obvious charms. An actual view of this delightful garden is needful for the comprehension of its beauties, varied as they are by the several formations of its parts. The view from a rural seat under two majestic oaks is remarkably pleasing. The tulip trees in full bloom, the American plants, of varied colours, the overhanging steep of the wood-crowned height immediately bounding this delightful grove, form a scenery too enchanting to be fully described.

From this charming spot the visitor is led through



a shady walk, by the walls of the enclosed garden, containing several acres, into the lawn before the north front of the Mansion, from which a path leads round to Lady Arundell's

FLOWER GARDEN,

a considerable enclosure to the south-west of the mansion. This has been entirely formed in late years, and is tastefully laid out in a number of small borders, containing a rich and varied selection of choice plants; the inner part being ornamented by a circular bason of water, with a fountain in the centre. The garden is screened on the north and north-west by some spreading beeches, oriental planes and other trees in great variety.

Attached to this delightful spot is an elegant

DAIRY,

the entrance to which is by a rotunda portico, supported by four Ionic stone columns, with a receding logio, having a niche for a statue on each side of the folding doors. These open into a lofty circular room, with a dome roof, illuminated by a central sky light. This room is furnished with a great number of handsome pieces of oriental and other china.

From the Flower Garden the ground on various points present a fine park-like appearance, and are diversified by much inequality of surface and by numerous plantations. The fine hanging wood which terminates the view to the south-east of the house,

forms a very beautiful feature in the prospect; and at the base of the wood are seen the ivy-mantled ruins of the Old Castle, whose remains of grandeur form an attractive object amidst the varied scenery which this part of the extensive domain of Wardour affords.

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Several places in the vicinity of Wardour merit a greater notice than this sketch will allow, but must not entirely be passed over. The road to the northwestward, by Bridzor, and over the Don towards Hatch-house, &c. is undergoing considerable improvement. The principal sources of the Don or Dun are at Charlton, Brookwater, Coomb, and Wincomb, all within the two parishes of Donhead: The united stream flows northward near Wardour, it afterwards receives the Seme or Semene, from Semley and Pithouse, and joins the Nadder from Fonthill, &c. under which name it proceeds more eastward to unite with the Wily. The Don is the more ancient appellation, as appears by that of Dinton, formerly Dunnington, near which it flows.

Hatch-house was formerly the residence of Lord Baltimore, a Roman Catholic peer, who settled the province of Maryland, and has the honour of being the first legislator who granted complete religious toleration.

Tisbury is an extensive parish north of Wardour, noted as the burial place of the Arundell family, and for its numerous quarries of free-stone. The madreporite recently found here is a curious feature in its geology.

Castle Ditches, an ancient British entrenchment, is a prominent object north-east of Wardour.

## SECTION III.

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### GENERAL DESCRIPTION

OF

### WARDOUR CASTLE OR MANSION,

WITH

### *A CATALOGUE*

OF THE

### **PAINTINGS**

IN THE APARTMENTS SUCCESSIVELY SHEWN.

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#### WARDOUR CASTLE.

THIS stately edifice was begun in 1768, by Henry, the eighth Lord Arundell, upon a gentle yet commanding eminence, about a mile from the old Castle, and was finished in 1776.

The plan was designed by Paine after an Italian model, and consists of a square centre and two wings, connected by a curvilinear corridor.

It is built of a fine white granular free stone, found on the spot, and has a rusticated basement, 12 feet high, extending round the Edifice.



" The north front contains four rows of nine windows each, and is decorated with a projecting cornice and modillions. In the centre, a pediment embracing the three centre windows, relieves the uniform plainness of the surface, by a projection of about a foot."

" The southern front presents a richer character of architecture, having six three quarter fluted Corinthian columns to support the entablature and pediment: the outer columns are coupled, the plinths nearly touching; niches for statues fill the intercolumniation on each side the centre, which is occupied by a large semicircular window."

The principal floor consists of twenty-eight rooms elegantly furnished, containing a very extensive and valuable collection of paintings, mostly of the foreign schools and principally formed by the noble erector of the mansion, which was first inhabited in 1776.

In the centre of the house are a suite of state apartments, consisting of a very handsome bedroom and two anti-rooms; and in each of the two wings are three handsome bed rooms with corresponding dressing rooms.

The entrance on the north side opens into a hall 30 feet long by 24 feet broad. This hall conducts to the

ROTUNDA STAIR CASE,

which possesses singular architectural beauty and is

*See My Art.  
The Father  
The Son, &c.  
Room 51776*

universally admired by persons of taste and science; it occupies the centre of the house; a double flight of steps lead to a peristyle of the Corinthian order, 144 feet in circumference. Eight light fluted columns, with appropriate frieze and cornice, support a lofty Cupola, richly ornamented with trophies of music. The frieze is adorned with foliage, lions' and wolves' heads, &c. being part of the family arms.

The doors are of beautiful mahogany, placed in niches, elegantly and tastefully decorated, communicating with a connected suite of ten principal apartments in the centre, with a range of numerous rooms in the wings."

#### I. THE SALOON, 40 ft. by 25.

On the *SOUTH SIDE* of this handsome room are two large original paintings.

##### 1. Dead Christ with Angels, *Francesco Trevisani*\*.

The foreshorting of the figure of our Saviour, has the manner and strength of *Caracci*. On the head of one of

47x53 in.

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\* This admired Painter was born at Trieste in 1656. He is represented as an artist in great esteem for the excellence of his colouring. He was a disciple of *Antonio Zanchi*, and afterwards studied with much advantage the best masters of the Venetian school. He was employed by the Duke of Modena to copy several capital pictures of *Correggio* and *Paolo Veronese*, which much improved his own taste and style.

"This Master had a great freedom of hand, a genius full of elevation, and a noble and grand style of composition; his figures were generally correct and graceful, and were coloured with tints uncommonly clear, bright, and beautiful."—PINKERTON.

the three nails, are the arms of a Cardinal, for whom they were painted.

1947 2. The Virgin fainting, supported by the other two Marys. . . 47 x 5.3 in. . . . *Francesco Trevisani.*

This and No. 1 are considered two very fine paintings, especially the Dead Christ.

1947 3. Jacob's Departure with his Family into Egypt.

1947 4. Jacob's meeting his Son Joseph. *Nic. Poussin.*

These two originally belonged to the Piombino Family.

1947 5. Head of an old Man reading. *Lanfranc.*

1947 6. Holy Family. . . . . *Parmegiano.*

Remarkable for force and expression.

1947 7. Copy of the famous Picture by *Raphael*, called *Madonna della Sedia*, by . . . . . *Maron.*

The original was taken to Paris by Bonaparte and much damaged. This Copy is very fine.

1947 8. Head of a Hermit contemplating a Skull. *Fetti.*

1947 9. Head of our Saviour. . . . . *Barocci.*

1947 10 and 11. The Virgin and Child. *Sasso Ferrato.*

A very pretty pair after *Raphael*.

1947 12. Head . . . . . *Salvator Rosa.*

1947 13. ~~St. Bernardin of Sienna.~~ . . . . . ~~*Titian*~~

For Luke Wadding A surprisingly fine portrait.

14. Head of the Virgin. . . . . *Carlo Dolci.*

15. Portrait of St. Jerome. . . . . *Rubens.*

1947 HM  
Word: 24 1/2  
x 19 in  
A very well preserved painting. The Dalmatian features are admirably expressed. Mengs esteemed this one of the best heads ever done by Rubens. It was brought from Brussels by Cardinal Crivelli, who received it as a present whilst Nuntio at that place.

1947 16. Infant Jesus sleeping on a Cross. . . . . *Guido.*

This picture was highly esteemed by Sir Joshua Reynolds.

**EAST END.** 17. The Descent from the Cross,  
*Ribera, called Spagnoletto\*.*

"This is a most powerful and impressive Picture. The dead figure may be considered a very exact copy of nature. The attitude of the Virgin is that of kneeling with her hands clasped and her eyes lifted up to Heaven, expressive of the most ardent anxiety and deepest affliction. The starting tear seems congealed and fixed by the intensity of her anguish, and the whole countenance displays the greatest pungency of sorrow." This painting has been engraved by *Dom. Cunego*, and the plate is in Lord Arundell's possession.

18 and 19. Two grand paintings of Architecture with Figures. . . . . *Bibiena.*

These Pictures were highly esteemed in Italy, at the time they were purchased.

**WEST END.** 20. A Shepherd playing on the Bagpipes with an Ass and Dog standing by him.

*Michael Angelo da Caravaggio.*

21. Holy Family, after *Raphael. Andrea del Sarto.*

22 and 23. Sketches intended as Designs for larger pictures. . . . . *Nic. Poussin.*

24. A Female Head . . . . . *Sasso Ferrato.*

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\* This great Painter was born at Xativa, near Valencia in Spain, 1589. His parents were but in low circumstances; he however travelled into Italy and studied the works of *Correggio* at Parma very successfully. He finally settled at Naples, where the productions of his pencil were much admired for the strength of his expression and the force of his colouring, which give extraordinary relief to his figures. His works are universally esteemed and they consequently produce very high prices.

1947  
copy of  
picture in  
S. Martino,  
Naples.

Sdd

1935 sale



1947  
EK  
25. Joseph interpreting the dreams of Pharaoh's Butler and Baker. . *Chritian Van Kauwenburgh\**. 52x66mm

This fine Painting has been esteemed a *Murillo* till the initials C. V. K. were discovered, and is now supposed to be almost the only one of this Master, in England.

## II. DINING ROOM, 30 ft. by 24.

1947  
26. Lady Elizabeth Thimelby and Lady Harriet Sheldon, daughter of Sir Thomas Savage, first Earl Rivers. . . . *Sir Peter Lely*. *alt copy of Vandyck at Rutter's.*

1947  
27. Sir Wadham Wyndham, common ancestor of the present Lord Arundell, the Wyndhams of Dinton and Wyndhams of Salisbury. *Head - ? part copy.*

? son  
28. An unknown head. . . . . *Vandyck.*

29. Henry, sixth Lord Arundell, when a boy, in a fancy dress. *? not there*

1947  
30. Portraits of Henry, third Lord Arundell†, and Cecily his wife, kneeling at the cross.

This picture was in the possession of the Convent of Poor Clares at Rouen, in Normandy, where his daughter had taken the veil, (see No. 34,) and in 1814 it was presented to Lord Arundell.

1947 mm  
31. Ann Wyndham, daughter and heiress of John

*1604*  
\* This Painter was born at Delft in 1706 and was the disciple of John Van Ness, but he afterwards studied the best Masters in Italy, where the great taste he manifested in his paintings was acquired.

His subjects were generally connected with History. His colouring was exceedingly natural, his design correct and his composition in a beautiful and grand style.

There are many fine paintings of this Master's hand in the Prince of Orange's Palace, at Ryswick.

† This was the Lord Arundell who so nobly blew up his own Castle at Wardour, to dislodge Col. Ludlow, (see page 13,) and who after-

Wyndham, Esq. of Ashcombe, wife of the Hon. Everard Arundell, and grandmother to the present Lord Arundell. *30 x 25. close to Hudson*

32. Thomas, first Lord Arundell of Wardour.

*Vandyck.*

33. Mary Wriothesley, first wife of the first Lord Arundell, and sister to Shakespeare's patron, the Earl of Southampton. *Small copper*

34. Cecily Arundell, daughter of the third Lord Arundell, (see No. 30,) a nun of the order of Poor Clares at Rouen.

*EAST.* 35. Portrait of Thomas Arundell, second son of the fourth Lord Arundell\*, with a black servant, from a small original. . . . *P. Labruzzi.*

*30 x 26* 36. Hon. Henry Arundell, second son of the third Lord Arundell.

*27 x 23* 38. Mary Scrope, wife of Hon. Henry Arundell.

39. Colonel the Hon. William Arundell, second son of the first Lord Arundell, from a small original.

*c 18 x 14.*

*P. Longsing.*

40. Rev. William Clifford.

41. Lucius Cary, Viscount Falkland. *"Vandyck."*

*in Vander Helst - unknown Dutch portrait*

wards when nearly eighty years of age, was confined two years in the Tower, under charges of the infamous Titus Oates, who swore that he had seen the commission to make him Lord Chancellor. He lived to be Lord Privy Seal to James II. and died aged ninety. Whilst he was confined in the Tower he wrote some short Poems, which were published and have given him a place in Walpole's Royal and Noble Authors. One of these Poems is intitled "Reflexions before a Crucifix."

\* This promising young nobleman was killed at the battle of the Boyne, in Ireland, 1689.



This fine original has been engraved by Scriven, for the "Portraits of Illustrious Persons."

42. Portrait of Ann, daughter of the first Lord Arundell, and wife of Cecil Calvert, Lord Baltimore. fine. N.P.F. 1866 . . . . . Vandyck.

43, and 45. Ladies of the Arundell family.

44. John Arundell, Bishop of Exeter, 1501. <sup>2</sup> million

45. Cardinal Howard. <sup>Small copy a copy</sup>

WEST. 46, 47, 48 and 49. Family Portraits.

50. Portrait of Sir Thomas More.

"This is a beautiful copy from the original of *Holbein*, in possession of the Crescenti\* family at Rome, by a *German Artist* who was so celebrated for imitating *Holbein*, that the best connoisseurs could not distinguish the original from the copy."

51 and 53, Two small portraits of Lady Bedingfield and Lady Belling, daughters and coheiresses of Sir John Arundell, of Lanherne.

52. Hugo Grotius. . . . . *Rubens*.

A much-admired portrait.

54. Queen Henrietta Maria. . . . . *Mrs. Beale*.

55. Cardinal Pole . . . . . *Titian*.

This beautiful original is an exceedingly fine head, once belonging to the ancient and now extinct Roman family of the *Rocci*, and was last purchased from the *Colonna*. It has been engraved for "The Heads of Illustrious Persons."

56. A Boy of the Medici Family

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\* When Sir Thomas More was beheaded, the original picture was flung out of the royal palace to the populace, by order of Anne Boleyn. It was afterwards purchased by the Marquis Crescenti, who was then in London.

## III. EAST CORRIDOR.

SOUTH SIDE. 57. Family Portrait.

58. Head, supposed to be of himself. . . . . *Mirevelt,*59. <sup>Elizabeth</sup> Dorothy Panton, wife of the fifth Lord Arundell. *50x40 a. S. Catherine* . . . . . ~~Sir G. Kneller.~~ 194560. Portrait of a Gentleman. . . . . *Nich. Maas.* 50x4061. Whole length Family Portrait. *(Female) 1720* 194762. Fine Portrait of a Lady. . . . . *Nich. Maas.* 50x4063. Whole length Portrait of Anthony Ashley Cooper, first Lord Shaftesbury. *Small.* *Dobson.* 50x4064. Lady Stanley, sister to 59. . . . . *Sir G. Kneller.* ? 50x4065. Portrait of a Lady in a ruff. . . . . *Cor. Jansen.*66. Portrait of an old Lady. . . . . *Mirevelt.*67. Father John Gahagan, an Irish Trinitarian Friar, in Strada Condotti, at Rome; painted by his friend *Raphael Mengs*, the drapery added by Maron, in 1760. 194768. An old Woman looking at a Piece of Money, a sketch. . . . . *Rubens.* ? 50x4069. Richard Belling Arundell, Esq. of Lanherne. *50x40* ? *Sir G. Kneller.* 194770. His wife Mary, daughter of Joseph Gage, of Shirbourne Castle, Esq. *50x40.* ? *Sir G. Kneller.* 1947

71 to 80. Not worthy of particular notice.

IV. BLUE CHINTZ BED ROOM. (*Not shewn.*)

The Chimney Piece of this room is of white Carrara marble and red Egyptian antique marble, with five cameos in Oriental alabaster, vine branches, &c. in gilt metal, designed by Carlo Albiani, the ornaments by Cardelli.

## V. LIBRARY. 30 ft. by 24.

*SOUTH.* 81. Landscape. . . . . *Lucaelli.*

82. Three of King Charles I. Children, from Vandyck. . . . . *Wickstedt.*

83. "Albert Duke of Saxony." . . . . ~~*Giorgione.*~~  
*P. della Vecchia.*

A very fine painting.

84. Monsignor Giacomelli, private Secretary to Pope Benedict IV. . . . . *Vincenzo Robigliard.*

85. The Emperor Constantine's Victory over Maxentius, after Raphael, in the Vatican. *P. Lauro.*

*EAST.* 86. Cardinal Pole, from ~~*Holbein.*~~ *Labruzzi.*

This portrait was painted from one in the Barberini Library, which is an ancient copy from the original in the Florentine Gallery.

87. An Eruption of Mount Ætna. . . . . *Volaire.*

This and 90 were painted for Lord Arundell, by Volaire, who was an artist living at Naples in 1775.

88. Portrait of Cardinal Car. Rezzonico.

*Vincenzo Robigliard.*

89. Pope Clement XIII. . . . . *Pompeio Battoni.*

90. Mount Vesuvius and the adjacent Scenes, with the story of Pliny's death\*. . . . . *Volaire.*

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\* This well known naturalist was indefatigable in his inquiries into the works of nature.—In A. D. 79. During an eruption of Mount Vesuvius, Pliny and his companions landed at Stabiae, but were soon obliged to leave the town for the fields, where the danger was equally great, from the shower of fire which fell upon them. In this state, they made the best of their way to the shore; but Pliny who was corpulent, fell down dead, being suffocated by the noxious vapours.



91. Cardinal Giovanni Battista Rezzonico. *Maron.*

The portrait of the Pope (89), his two nephews (88 & 89), together with his Secretary (84), were all presented to the Lord Arundell, who formed this Collection, by the individuals represented.

## VI. WEST CORRIDOR.

92 Transit of St. Francis Xavierius *il Bacciccia*  
*J. B. Gauli* ~~al Baccioccio.~~

A finished Sketch of the Altar Piece in St. Andrea or Monte Cavallo.

93. The Virgin and St. Philip Neri. . *Car. Canca.*94. Holy Family from . . . . . *Raphael.*95. Blessed Virgin in Glory. . . *Car. Massucci.*96. Holy Family. . . . . *Mr. Carlo Maratti.*

## 97. The Virgin, St. Catharine, and St. Francis, a Sketch.

98. A Cardinal at Prayer. . . . . *Domenichino.*99 The Virgin appearing to St. Philip ~~Neri. Neri~~

*APC Guido Reni.*

This is nothing more than a Sketch, but a very fine one and remarkable for the many alterations made in it by the painter, before he brought it into the present state.

100. Copy of the Transfiguration, by . *Raphael.*

A fine old Copy, bought from the Heirs of Luigi Garzi, who much esteemed it.

100, and 100\*. Paintings on Copper, of St. Cecily and the Holy Women at the Sepulchre.

101. The Holy Family, an old Copy from *Raphael.*

## 102. Presentation of the Infant in the Temple.

*OK. modello Pompeo Battoni.*

103. Annunciation. . . . . *Ventura Salembini.*

*could be OK.*

1947

1947 (copy)

1947

1947

1947

1947

1947

1947

1947

1947

1947

1947

1947

There are all copies of the "Maratti".

- 1947 104. The Crucifixion with Mary Magdalen.  
 1947 105. Descent from the Cross, Sketch for the Altar  
 Piece in the Chapel. . . . *Giuseppe Cades.*  
 106. Adoration of the Shepherds. . . . *Guercino. ?*  
 107. Holy Family, Copy from . . . . *Raphael.*  
 1947 108. Prayer in the Garden. . . . . *Flemish.*  
 1947 109. Holy Family, Copy from . . . . *Barocci.*  
 110. The Holy Family  
 111. Circumcision. . . . . *Sebastian Carca.*  
 112. The Holy Family  
 113. Assumption of the Virgin. . . *An. Caracci.*  
 114. Landscape with Cattle. . . . . *Berghem.*  
 1947 115. Copy of the Barberini Claudé. *Carlo Labruzzi.*  
 116. Eruption of Mount Vesuvius. . . . *Foschi.*

This painting gives a very true idea of the place, and the difference of the light of the moon, arising behind St. Elmo, and that of the fiery Mountain, is well expressed upon the sea. The Spectators are very natural and the Lazzaroni are quite distinguished.

#### 117. The Annunciation,

1947? This piece is on Copper; the figures of the Virgin and the Angel are surrounded by flowers delicately painted.

### VII. THE CHAPEL.

This elegant structure was originally built from the designs of Paine, and measures ninety-five feet long, forty feet wide and forty feet high, with receding semicircular ends.---At the western end is the Sanctuary (after designs by Soane) enclosing a most beautiful and superb Altar, composed of porphyry, and other rich and valuable marbles, designed and executed by *Giacomo Quarenge*, at Rome.

*Quarenge*



The Altar table is placed over a splendid ancient sarcophagus of verde antique. The tabernacle rises from the centre in the form of a "circular monopteral temple." Twelve Corinthian columns of jasper, with silver gilt capitals, support a dome of porphyry, surmounted by an emblematical image of Religion, in silver gilt.

On each side of the sanctuary is a capacious gallery for the accommodation of Lord Arundells' family and visitors, formed by recesses and each supported by two Corinthian columns of Scagliola and two pilasters of Sienna marble, with gilt capitals and white marble bases.

At the east-end is the tribune for the choir and organ, supported by Corinthian pillars. The latter is very beautiful and powerful, built by Green, and is much admired for the fulness and sweetness of its tone.

This beautiful Chapel is ornamented with seven paintings on sacred subjects, from Guido and other masters. The Altar piece is a dead Christ by *Guisepe Cades*. Two beautiful silver lamps hang at the corners of the Sanctuary, and are much admired for their chaste and elaborate workmanship.

1947

In the Eastern Gallery are two white marble figures of angels, supporting a shell of *Giallo Antico*,

for containing the holy water, and which is a miniature model of the one as large as life in St. Peter's, at Rome.

The Vestry contains several very beautiful ornaments and vestments, particularly a chasuble made for the use of Westminster Abbey in the time of Henry VII; it is of crimson velvet richly embroidered with red and white roses, pomegranates, fleurs de lis and portcullis; on the back part is worked in the same style the representation of Judas betraying Christ. There are also many other copes and vestments of great richness.

Near the Altar are three marble monuments to the memory of individuals of the Arundell family.

#### VIII. STATE BED ROOM.

This is a very handsome room, containing several good pictures and a remarkably rich and handsome state bed\*.

#### IX. THE STATE DRESSING ROOM.

This room contains a beautiful and very valuable collection of Cabinet Paintings.

*NORTH.* 119. The Angel appearing to St. Peter in Prison. . . . . *Morra.*

*Timey copy. □*

\* This elegant bed was fitted up for the use of King Charles I. when he paid a visit to Lord Arundell in the early period of his reign and while he yet enjoyed the confidence of Parliament and the Country.

This is from the celebrated original of *Gerard Notte*, in the Giustiniani Palace.

120 and 124. *Noli Me Tangere*, or our Saviour appearing to Mary Magdalen in the Garden.


121. An old Woman Paring Apples, . . . *Teniers*.

122. Interior of a Catholic Church. . . *P. Neefs*.

The Figures by . . . . . *Franks*.

A beautiful picture from the collection of *Mons. Verelst* at Brussels.

123. Job in his Affliction. *Small*  . . . *Morra\**.

125. Our Saviour with the Samaritan Woman at the Well. . .  . . . . . *Philippo Lauro*.

126. Architecture and Figures. *I. V. Hughtenberg*.

127. Interior, with Soldiers leading our Saviour to Prison. . . . . *Stenwoyck*.

128. Antique Ruins and Figures, . . . *Hughtenberg*.

129. Landscape, . . . . . *Claude Loraine*.

130. Landscape and Peter receiving the Keys  
*Annibal Caracci*.

*EAST*. 131. Shepherd Boy and Cattle.

*Karel du Jardyn*.

132. Interior of a Calvinistic Church, *Van Delen*.

The Figures by . . . . . *Franks*.

133. Isaac blessing Jacob. . . . . *Bart. Schidone*.

134. Esau bartering his Birth-right to Jacob  
*Bart. Schidone*.

135. Angels at the door of the Sepulchre.

*Romanelli* ~~*Domenichine*~~

---

\* This Copy by *Morra*, (who was a lay brother Jesuit,) is from the celebrated *Salvator Rosa*, of Prince Santa Croce.

*SOUTH.* 136 and 137. Landscapes.

*John Brueghel* called *Velvet B.*

138. Dutch Village. . . . *Peter Brueghel the old.*

139. Landscape and Mill. . . . *Ruysdael.*

140. The Children of Israel collecting the Manna.

*B. Bescheij.*

141. Moses Striking the Rock, . . . . *Ditto.*

Nos. 140 and 141, are two most beautiful paintings. The artist's name is on each, dated 1735, but I cannot find any account of him.

142. The Angel releasing St. Peter out of Prison,

*Ecckhout.*

143. Our Saviour overturning the Tables of the Money Changers . . . . . *I. D. Witt,*

144 and 145. Landscapes

146. Trumpeters at a Booth.

*Peter Wouermans* brother to *Philip.*

147 and 149. Landscapes. . . . *Herman Swanvelt.*

148. Feeding a Horse, . . . . *Rembrandt.*

150. Skirmish and Surprise of a Convoy *D. Stoop,*

*WEST.* 151 and 152. Landscapes

*B. Brunberg* called *Bartolomeo.*

153 and 154. Ditto, . . . . . *Orizonti.*

155 and 156. Ditto, on Copper, . . *L. Vanuden.*

#### X. BOUDOIR OR STATE CABINET.

This elegant little room, is fitted up exclusively with a beautiful collection of Drawings and Miniatures by Italian Artists, with a great variety of miscellaneous curiosities, in carved ivory, agate cups, painted Italian earthen ware, popularly termed Rap-



hael China, &c. &c. The ceiling is painted and gilt, and the chimney piece is richly inlaid with ancient Marble, Jaspers, Agates, Lapis Lazuli, &c.; over the glass is

156. A Landscape with Cattle and Figures.

*Louthembourg.*

176. Drawing in water colour of our Saviour at the Pharisee's Supper. *Madame Serano*, pupil of *Guido*.

This is a very beautiful Drawing.

177. View of St. Peter's, Rome

178. Drawing in Water Colours from *Correggio*.

179. Prince Charles Edward, . . *Giles Hussey*\*.

157 to 175. Are nineteen beautiful Miniature Paintings from Scripture subjects from the Barberini Cabinet, *viz.* Triumph of Joshua, Joseph sold by his Brethren. Solomon receiving the Queen of Sheba.

\* This eccentric but powerful genius was born at Nash Court, in Marnhull, Dorsetshire, in 1710, where the family still reside, and where many specimens of his powerful talents remain. He commenced his studies at Douay and completed them at St. Omer. His evident predilection for painting induced his father to place him with Richardson the painter, and afterwards with Domini a well known Italian painter of history, who decorated Lincoln Cathedral, but who afterwards swindled him out of his money and cloaths at Bologna. He studied at Rome under Hercules Lelli for several years, and at last returned home with a very valuable fund of practical and theoretical knowledge. After struggling with many difficulties, and after being partially patronised by the Duke of Northumberland, he retired to his brother at Marnhull, who received him with the greatest kindness, and after whose death he succeeded to the paternal estate. He afterwards removed to Beaston in Devonshire, where he died.

"He is allowed to have preserved the best characteristic likeness of any Artist whatever, and with respect to mere fancy pieces, no man ever exceeded him in accuracy and elegance, simplicity and beauty."



Christ and the Adulteress. Jacob's Mystical Dream. The Deluge. Passage of the Red Sea. David's Triumph. Jacob's Journey to Egypt. Moses Striking the Rock. Four Landscapes. Two Battle-pieces. Abraham and Three Angels. Lot and his Daughters. Joseph Interpreting his Dream to his Brethren.

174. A beautiful Drawing of the Ceremony of opening the Porta Santa.

175 and 176. Two Landscape Drawings in body colours; very highly finished.

176. On a table is a groupe in silver, representing the flagellation of our Saviour, wrought by *Cav. Bernini* for Pope Alexander VII. who presented it to Queen Christina of Sweden, the pillar is of Lapis Lazuli, with an urn at the top, of fine Oriental Agate. On the Pedestal, which is inlaid with fine stones and ornamented with silver, are the Arms of the Pope.

A table clock, in a case of silver and gilt brass three figures of Morning, Night and Time, are of solid silver, made by the celebrated *Guirara*, for his own use.

Basso Relievo in silver of St. Aloysius Gonzaga on a ground of Lapis Lazuli, in a very richly ornamented frame of gilt metal and silver flowers, of exquisite workmanship.

A Virgin and Child, a relievo in silver on Lapis

1947  
Basso Relievo  
Jesus

1947  
SJ.

1947 SJ-

Lazuli, in a brass gilt frame, richly adorned with silver flowers. These two relievos are by *Giuseppe Agricola*.

The *EAST END* is fitted up with two large glass Cabinets, containing a collection of gems, miniatures, antiquities, &c. amongst others are to be observed,

An ivory statue of St. Sebastian, fastened to an ebony trunk of a tree. The head and body of this figure are admirably executed, the arms are added by an inferior artist.

A gilt bronze statue of the *Empress St. Helena*, standing on a pedestal of various precious stones, supporting with her arm a beautiful cross of pale green agate, in the middle of which is a relic of the Holy Cross within a large circle of rubies.

Three ivory statues representing Muses.

An elegant spoon of jasper, set in gilt silver.

The Virgin supporting the dead body of our Saviour in one large piece of ivory, on a pedestal of very rare Thebaide marble, ornamented with gilt brass, this is the celebrated groupe which had been in the Ciccipone family about two hundred years; it was brought from Florence to their palace in Rome, with a collection of many original pieces of *Michael*

*Angelo* by whom this groupe was cut, before he made his famous *Pieta* in marble, in which the head of the *Madona* is different.

Portrait of Urban VIII, (*Barberini*) relievo in *Pietro duro* on a ground of *Lapis Lazuli*.

Martyrdom of a female Saint, relievo in ivory, from the school of Bernini.

An Altarino with two pillars, pilasters, bases, capitals, &c. curiously worked in rock chrystal.---In the centre is a Holy Family painted in gold behind the glass, amidst ten smaller subjects from the New Testament, painted in the same manner; they represent the marriage at Cana, the miracle of the loaves, the woman taken in adultery, Christ teaching in the temple, tempted in the desert, raising the bed-ridden, entering Jerusalem, giving the keys to St. Peter, rebuking his want of faith, with the disciples at Emmaus, besides single heads of four prophets, and two separate small figures representing the salutation,---a very curious and beautiful piece of work, and belonged to the Aldobrandini collection of curiosities.

A gilt brass angel standing on a pedestal of Rosso Antico, holding over his head a bowl of jasper finely worked, and adorned with a wreath of vine branches in gilt brass.

A cup of chrystal mounted in silver gilt. A coffer and dish of agate mounted in fillagree, formerly in the collection of Christina queen of Sweden. Four heads in relievo, on ivory, by Pozzi. They represent Pindar, Pompey, Zeno and Epicurus.

In this cabinet also stands the singularly curious ancient oaken *Grace Cup* or *Wassel Bowl*, formerly belonging to Glastonbury abbey. This curious specimen of ancient workmanship is composed of oak. It is in the form of a modern tankard, containing two quarts, of ale measure. The liquor was divided into equal quantities by eight pegs within the vessel, placed one above the other; four of which remain, and the holes where the others were fixed are still discernible. A number of figures in basso relievo ornament the cover and body of the cup, and the crucifixion, with the Virgin Mary, St. John, and two cherubs, are represented in carved work upon the lid. A representation of a bunch of grapes forms the knob on the handle. The twelve apostles are round the body, of whom St. Peter bears a key, St. John a chalice, Judas a purse, and each of the others holds an open book. The name of each of the twelve is inscribed beneath his figure upon a label, under which is some representation of animals and flowers. The three feet of the cup are in the form of couchant lions. #

Early  
XV.  
cent  
H.M.

# The preservation of this cup on the surrender of Wardour Castle is ascribed to the Lady Arundell,

The present Lady Arundell has caused the most singularly curious Cup to be modelled in Silver, and richly gilt from a mould cast from the



who had heroically defended that fortress, and who amongst other property secreted this curious article, which she carefully preserved during her life.

It probably came into the hands of the Arundell family at the time when the dissolution of the abbey was effected by the rapacious Henry VIII, or soon after that period; being secured by one of the ejected monks, or by some other person, either from reverence or for the sake of plunder.

The cup is supposed to be of Saxon construction, and the custom of wasseling is said to have originated among their Teutonic ancestors; but whether it was in concordance with their habits of intemperance, or designed to restrain them is not ascertained. The relation of Rowena, daughter of Hengist, the Saxon, drinking to the health of Vortigern the British prince, has been supposed to be connected with this custom; one of the accounts relating to the death of King John describes a monk as bringing a poisoned cup of liquor, and saying to him, "*Drink was ayl, for never in yore life dranke ye of soe gode a cuppe,*" from which we might suppose that the words implied, in the remains of the Teutonic language, nothing more than *some liquor*, of which all were to be partakers, but not beyond their due proportion\*.

---

\* At the corporation and companies' feasts in London, the health of the party is proclaimed by a cryer, who gives notice that the lord mayor or other officer drinks to the company in a loving cup, and bids them all

*Requiescunt in pace. — Dr. Milner the learned historian of Winchester, in his dissertation on this cup, mentions in the XI Vol. of the Archaeologia, p. 431. —*



Amongst the beautiful collection of Miniatures in this apartment may be enumerated the following.

Portrait on a small oval copper, representing St. Ignatius Loyola<sup>st</sup>, at the age of twenty-five, by or in the style of Titian. This was once the property of the Jesuits; it is a profile and perfectly resembles the undoubted Titian, which was in the Pope's apartments in the Vatican in 1774. 1947 29.

Portrait on a small oval copper, by *Francis Mieris*.

Portrait in a silver fillagree frame, of Thomas, second Lord Arundell of Wardour. He died of wounds received at the battle of Lansdowne, . . . *J. Oliver*.

Portrait in a silver fillagree frame, of Henry, third Lord Arundell, lord privy seal in the reign of James II. an enamel, by . . . . . *Petitot*.

Portrait of Thomas, first Lord Arundell of Wardour, 1585. *N. Hilliard*

Ciceily Compton, wife of the third Lord Arundell, a miniature in oils, by . . . . . *Vandyck*.

Lord Arundell has had the above four portraits engraved.

A portrait in pencil of a Porter, by *Giles Hussey*.

heartily welcome. After this a large silver cup goes round at each table, and each guest drinks from it in his turn, if convenient to himself. On several occasions the liquor which the cup contained was Herefordshire cider.

See the dissertation on this Cup in the *Archæologia*, Vol. XI p. 471.

*adduced very plausible arguments to prove that it was executed by the famous J<sup>th</sup> Stanbury himself, who died 19 May A.D. 998.*

Sir Thomas Fairfax, by. . . . . *Cooper*  
 A portrait unknown, by . . . . . *Ditto*.  
 Sir J. Giffard, of Borstall, in Lincolnshire, bart.  
 enamel.

Henry, seventh Lord Arundell, ditto.

Thomas Arundell, second son of the above Lord  
 Arundell.

#### XI. STATE BED ROOM. (*Not shewn.*)

#### XII. LITTLE DRAWING ROOM. 29 ft. ft. by 34.

This elegant room has three cabinets; one inlaid with landscapes, stones, agates, &c. containing mineralogical and genealogical specimens from various parts of England.

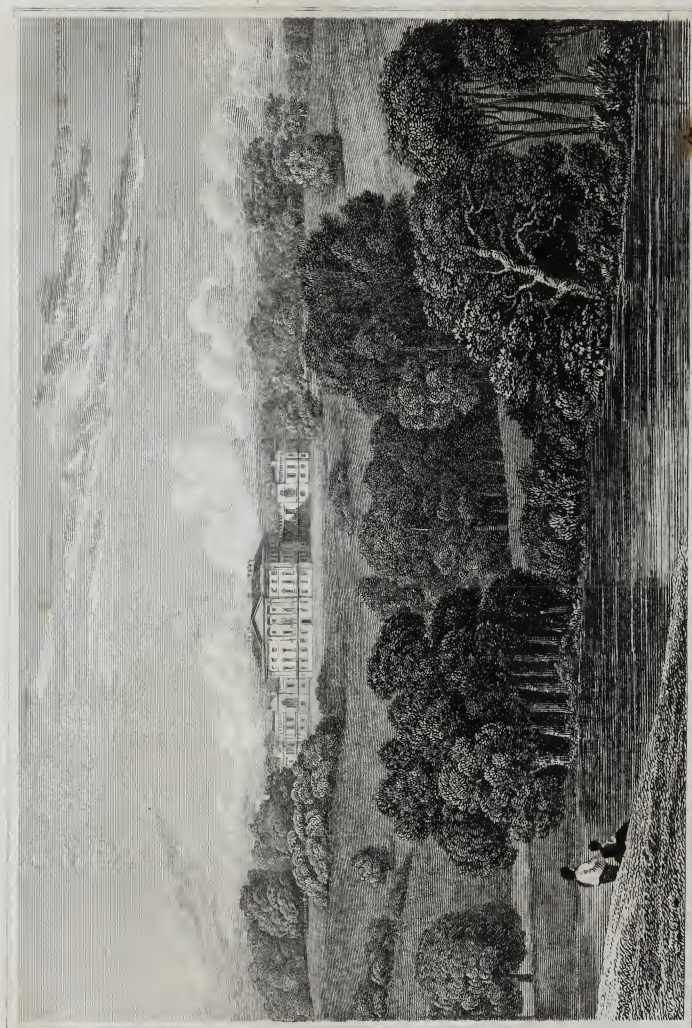
The other two are inlaid with various precious stones, representing flowers, birds, &c.

On one of them stands a very beautiful specimen of black Derbyshire marble, formed into a vase.

*WEST SIDE.* This room contains the most beautiful painting of Tobit going to meet his son, supposed to be *Gerard Douw*, but is more probably a *Rembrandt*, amongst whose etchings is one, in which the subject is treated in a manner strikingly similar to this.

This large and excellent painting is executed with the utmost fidelity, both as regards the minutiae and the principal figures. "The earthen pitcher, the spinning wheel and other domestic utensils are apparently real objects and not painted representatives. The face, hands, legs and drapery of the old man, are admirably touched."





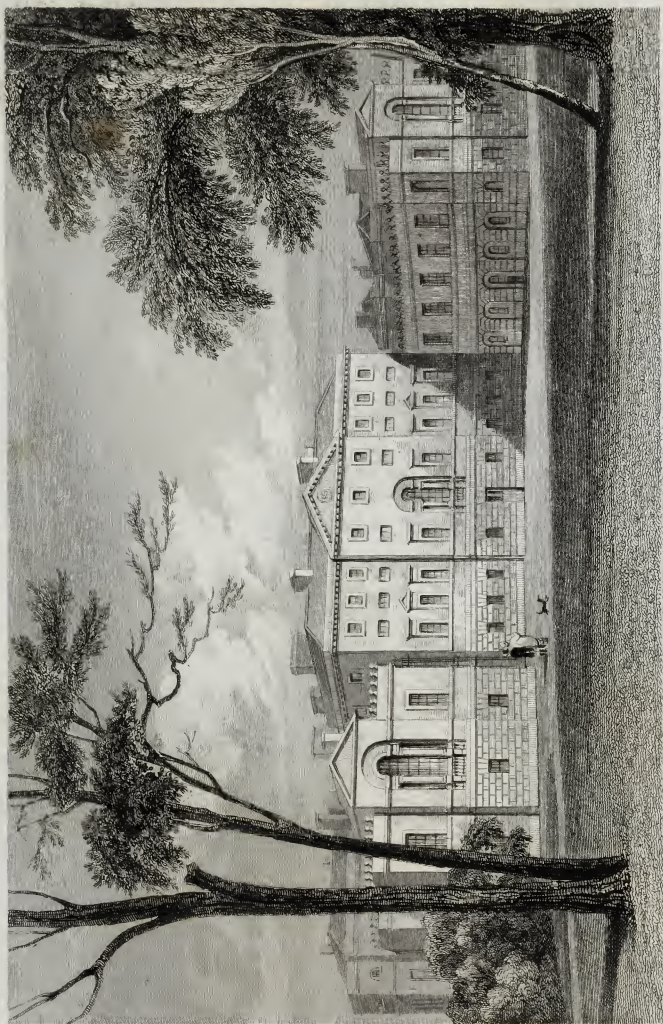
Drawn by J. P. Neale.

WARDOUR CASTLE,  
(South Front.)  
WILTSHIRE.

Engraved by T. H. Graham.

London: Published by T. Agnew & Sons, 15, Abchurch Lane, in the Strand, W.C. 2.



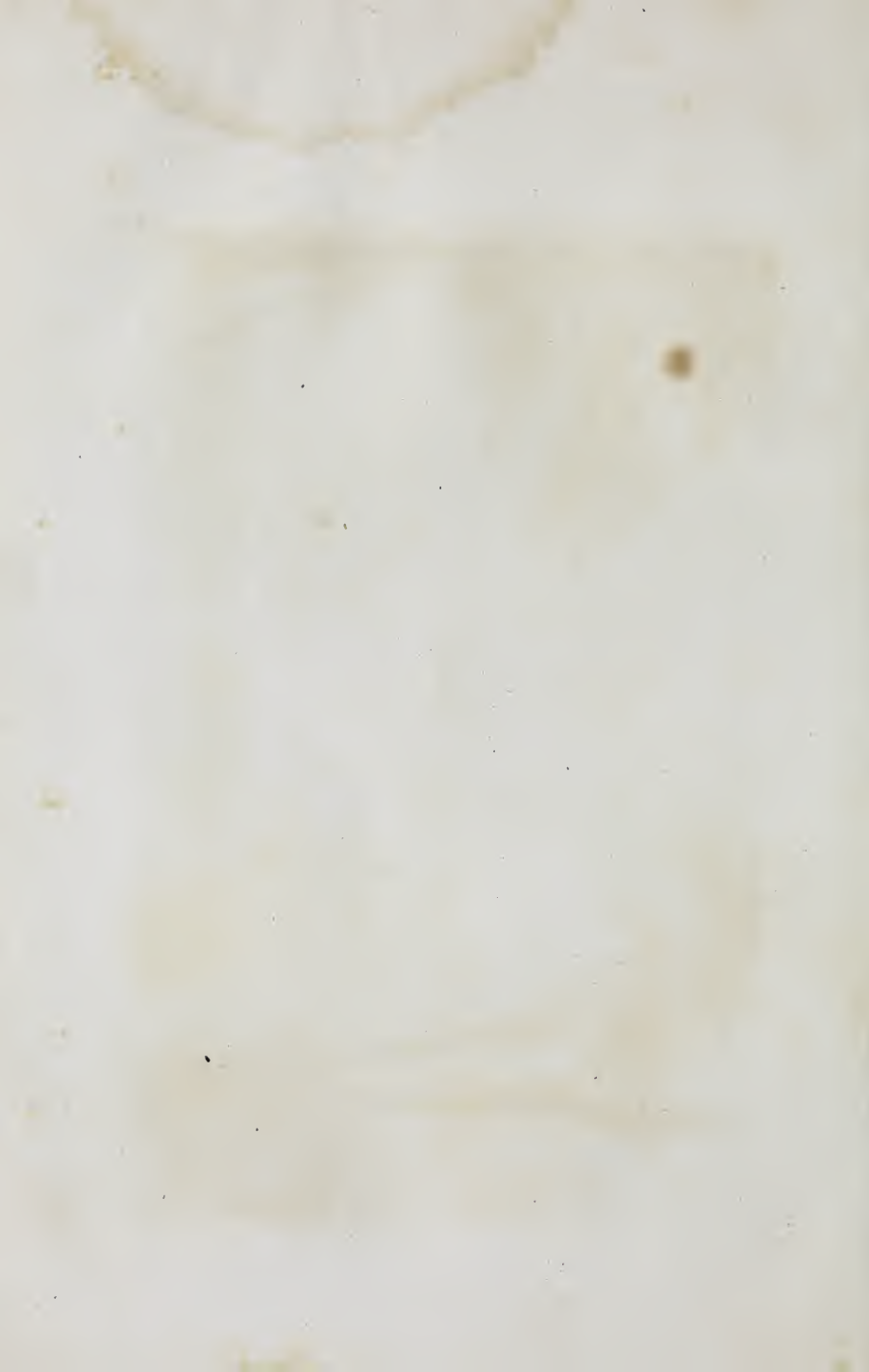


Drawn by T. Meade

Engraved by W. Wallis.

# WARDOUR CASTLE. WILTSHIRE.

*London Pub. Aug. 1821 by J. W. Wallis & Son, 11, Mark Lane, London. & J. W. Wallis & Son, 11, Mark Lane, London.*





#### ERRATA.

- Page 24.** In second Note, *for Hatch House, read Hook House.*  
.... 34. No 84, *for Pope Benedict IV. read Pope Benedict XIV.*  
.... 34. No 80, *for Pope Clement XIII. read Pope Benedict XIV.*  
.... 35. *For St. Philip. . . . Neri, read St. Philip Neri.*



#### CONCLUSION.

Having thus completed our Sketch of the History of Wardour Castle, and of the Arundell Family ; and having conducted the Visitor through the present Mansion and Grounds and presented him with a progressive list of the Paintings, we cannot properly close this little work, without returning our sincere acknowledgments to Lord and Lady Arundell for their politeness and condescension in facilitating our enquiries and encouraging our endeavours during the course of the compilation, as well as on many previous occasions, and to whose kindness this work is indebted for the most valuable parts of the information it contains ;

237, 239, 240 and 242. Four Sea Pieces,

*La Croix.*

238 and 241. Two Landscapes.

*NORTH.* 243. Landscape with Rock.

246. Moonlight and Sea View. *Greg. Vidanza.*

247. Sea View and Fire. . . . . *La Croix.*

248 and 249. Landscapes. . . . . *Orizonti.*

Several Rooms not shewn contain a great many other paintings, by celebrated masters.

A Room designed for

#### THE LIBRARY,

but still unfinished, is a very handsome well proportioned room, 52 feet by 27.

N. B. Lord Arundell's private Library contains a very choice and valuable collection of books on English and Irish History and Topography, mostly bound in a very superb manner.

*presented by the 1st Lord Arundell, for  
the most part, to Stoughton College*

This artist has left few better pictures than this; not even at Naples, where are most of his principal works.

217. Hagar in the Desert, by *Pompeio Battoni*. 1947

219. Portrait of Blanche, Lady Arundell, whose heroic conduct in defence of Wardour Castle is mentioned page 6 . . . . . *Angelica Kauffman*. 1947

This portrait is a faithful copy from an old and much damaged original.—Those who imagine any part of this picture to have been altered by the copyist, need only to remark the want of all taste in the costume and attitude of the person represented in this portrait, to be convinced it does not partake of the elegance usually observed in the original designs of Angelica. This portrait has been engraved for “The Heads of Illustrious Persons.”

*NORTH*. 220 and 221. Henry, eighth Lord Arundell, who built the present mansion, died 1809, and Mary Conquest, his wife. . . *Sir J. Reynolds*. 1947

#### XIV. GREAT DRAWING ROOM.

*WEST*. 222 and 223. Landscapes. *Peter Rysbræck*.

231 and 232. Two small Sea Views. *La Croix*. 1947

*EAST*. 233 and 234. Landscapes. . *Monpert*.

235 and 236. Storm at Sea and Calm, Moonlight. 1947

*Vernet*.

These were the last works of the artist, and were painted for Lord Arundell. These pictures form a striking contrast to each other, and both are certainly very fine. In the former the spectator perceives a combination of images expressive of sublimity and horror, and calculated to excite ideas the most terrific and appalling; while in the latter, every thing is placid and serene, and tends to harmonize and soothe the mind. The composition, the colouring, and expression of both these pictures, are all admirable.

1935  
207  
1947  
202 and 203. Two landscapes. *Gaspar Poussin.*

These were esteemed the best pair of Gaspar's in Rome, and equal to the celebrated one in the Colonna palace.

*EAST.* 204. Parties of robbers in a wood.

*Tilmans.*

207, 208 and 209. Three snow views. *F. Foschi*.\*

One is a view on the road to Loretto, the others views in the Tyrol.

1935  
202  
1947  
*SOUTH.* 210 and 211. Two landscapes and figures. . . . . *Salvator Rosa.*

These are painted in a most open and pleasing manner, and with 202 and 204 were from the collection of Cardinal Guglielmi, who held them in high estimation.

### XIII. MUSIC ROOM. 30 ft. by 24.

1947  
The ceiling of this elegant room is carved and stuccoed in compartments; in the centre compartment is a very spirited copy of *Guido's Aurora*, by

*Pompeio Battoni.*

502  
1947  
*SOUTH.* 212 and 213. Whole length portraits of Henry, seventh Lord Arundell, and Mary Arundell\* his wife, daughter and heiress of R. Belling Arundell, Esq. of Lanherne, Cornwall. *Sir Jos. Reynolds.*

1947  
U.S.J.  
215. *WEST.* Holy Family with Angels.

? *L. Giordani.*

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\* This young artist, of very singular talents, was patronized by the Emperor Francis, and placed by him in the Florentine Academy. Contrary to the practice of most landscape painters, the subjects chosen by Foschi for the exercise of his pencil were winter scenes, which he executed with much truth of colouring and effect.

\* By this marriage, the two branches of the family were reunited, after a separation of about two centuries.



# Wardour Castle, Wiltshire;

THE SEAT OF

JAMES EVERARD ARUNDELL,

LORD ARUNDELL, OF WARDOUR.

---

SIR THOMAS ARUNDELL, second son of Sir John Arundell, Knt. of Lanherne in Cornwall, lineal descendant of Roger de Arundell, recorded in Domesday Survey to be possessed of twenty-eight manors in the Counties of Dorset and Wilts, purchased the Castle of Wardour in the reign of Henry VIII.; being engaged with the Duke of Somerset in the conspiracy against the Duke of Northumberland, he was executed with him in 1551. His estates were confiscated, and Wardour Castle was granted to the Earl of Pembroke, of whom it was soon after purchased by Sir Matthew Arundell, eldest son of Sir Thomas Arundell, whose son, Sir Thomas Arundell, distinguished himself by his heroic valour at the siege of Gran in Hungary, where with his own hand he seized the Turkish standard. His exploits were rewarded by the patent of the Emperor Rodolph II., dated Prague, 14th December, 1595, creating him and his descendants Counts of the empire. King James I., in 1605, elevated him to the English peerage, by the title of Baron Arundell of Wardour.

The old Castle, in early times the residence of the families of St. Martin, Lovel, Tuchet Lord Audley, and Willoughby de Broke, was greatly enlarged and embellished by Sir Matthew Arundell, in the reign of Elizabeth. During the Civil Wars, it was heroically defended by Blanche, Lady Arundell, against the superior Parliamentary forces, to whom she was at last compelled to surrender it, in May, 1643; when a garrison, under the command of General Ludlow, took possession of it, but was soon dislodged by the disinterested patriotism of Lord Arundell, who caused a mine to be sprung, and thus effected the destruction of his own Castle and residence, which from that period has ceased to be a Mansion.

In 1770, Henry, the eighth Lord Arundell, commenced the building of the present stately edifice, upon the designs of Paine; it was completed and inhabited in 1776.

The situation is on an eminence, distant about a mile from the old Castle, whose ivy-mantled ruins, rising from the level area at the foot of a beautiful amphitheatrical hill richly clothed with wood, now constitutes the most prominent and picturesque object from the eastern windows. The plan of the House, designed upon an Italian model, consists of a square centre and two wings, connected by a curvilinear corridor; a rusticated basement runs round the whole edifice.

The North front contains four rows, of nine Windows each, in the basement and first stories, the Mezzaninas, and Attics, and is decorated with a projecting cornice and modillions. In the centre a pediment embracing the three centre Windows relieves the uniform plainness of the surface by a projection of about a foot.

The Southern front presents a richer character of architecture, having six three-quarter fluted Corinthian columns to support the entablature and pediment; the outer columns are coupled, the plinths nearly touching; niches for statues fill the inter-columniation on each side the centre, which is occupied by a large semicircular window.

The whole is built of a fine white calcareous stone found on the spot.

The entrance in the North front admits into a Vestibule, 30 feet by 40 feet, opening into the great staircase, which is of circular form, and possesses singular architectural beauty; it occupies the centre of the House; lofty fluted Corinthian columns support the cupola, which admits the light; heraldic cognizances of the family adorn the frieze; musical trophies fill the dies of the soffit; a double flight of steps leads to the Corridor round the staircase 144 feet in circumference, which through doors placed in deep recesses opens a communication with a connected suite of ten principal apartments in the centre, and with a range of numerous rooms in the Wings. The Kitchen and Offices are in the East Wing; the Western wing contains the Chapel, which measures 95 feet in length, 40 in breadth, and 40 in height; both extremities are semicircular. On the East, four Corinthian columns support the Tribune appropriated to the organ and choir. The Sanctuary, enclosing the Altar, was enlarged, upon designs by Soane, by recesses on each side containing galleries supported by two Scagliola columns, and two pilasters of Sienna marble, with gilt capitals and white marble bases, beneath it are several monuments of individuals of the family whose remains are interred in the vaults under the Chapel, to which access is given from without.

The Altar, designed and executed at Rome by Giacomo Quirenze, is composed of porphyry, agate, pietre dure, and other rich marbles.

An ancient verd antique sarcophagus stands within a recess in front;



the Tabernacle, in the form of a circular monopteral temple, rises from the centre; the Cupola of porphyry, supported by columns of jasper, with silver-gilt capitals, upon which is fixed an emblematical image of Religion.

The paintings which adorn this Chapel are copies from Guido and other celebrated masters; the altar-piece, A Dead Christ, is by Giuseppe Cades.

In the Vestry are several very beautiful ornaments and dresses, particularly a chasuble, made for the use of Westminster Abbey, in the time of Henry VII.; it is of crimson velvet, richly embroidered with the white and red roses, pomegranates, fleur de lis, and portcullis; on the back part is worked, in the same style, the representation of Judas betraying Christ. There are many other copes and vestments of great richness.

The Apartments in this noble Mansion contain an extensive and valuable collection of pictures.

### List of the Pictures at Wardour Castle.

#### THE MUSIC ROOM, 30 Ft. by 24.

In the centre compartment of the Ceiling is a very spirited copy of Guido's Aurora, by *Pompeo Battoni*.

Whole length Portraits of Henry, Seventh Lord Arundell, and Mary Arundell, his Wife—*Sir J. Reynolds*.

Henry, Eighth Lord Arundell.

Mary Conquest, his Wife, also by *Reynolds*.  
Blanche, Lady Arundell, a copy by *Ang. Kauffman* of an original.

A Holy Family with Angels—*L. Giordano*.  
Agar in the Desert—*P. Buttani*.

A Port on fire—*Vernet*.

The Coast of Naples at Pizzo Falcone, moonlight—*Gregorio Fidanza*.

#### THE GREAT DRAWING ROOM.

Two Sea Views, a Calm and a Storm—*Vernet*.

*The last Work of the Artist.*

A Portrait, unknown, of a young man with a band and high crowned hat—*Portus*.

A Lady—*Ditto*.

A Lady in a Ruff—*Matin de Vos*.

Mirevelt and his Wife—*Mirevelt*.

A Madonna and Child, copy from Guido—*Sasso Ferrato*.

*The reputed original in the possession of Sir Lawrence Dundas, has been engraved by Strange.*

A Madonna and Child—*Sasso Ferrato*.

*The Earl of Exeter purchased at Rome, in 1768, a Sketch of this Painting.*

A Head of Jesus—*Barocci*.

Two Landscapes with groups of figures—*Salvator Rosa*.

Moses striking the Rock—*Bescher*.

The Israelites gathering Manna—*Ditto*

Two Sea Views—*La Croix*.

Two Landscapes—*Mompfort, a Fleming*.

Two small ditto—*Orizonti*.

The Virgin, after *Raffaello*—*Sasso Ferrato*.

Two large Landscapes—*Lucatelli*.

#### THE LITTLE DRAWING ROOM, 29 Ft. by 24.

Two large Landscapes—*Salvator Rosa*.

Two Landscapes—*Gaspar Poussin*.

Two Ditto—*Salvator Rosa*.

*The four last from the Collection of Cardinal Guglielmi.*

Three Snow Views—*Fran. Foschi*.

*One is a View on the Road to Loretto, the others Views in the Tyrol.*

Robbers in a Wood—*Teniers*.

Two very spirited Sketches of our Saviour bearing the Cross, and a Crucifixion—*Salvator Rosa*.

Two small Landscapes—*Velvet Breughel*.

Tobit going to meet his Son, said to be by *Gerard Dow*.

*The most beautiful Painting in the Room.*

*Among Rembrandt's Etchings is one in which the subject is treated in a similar manner with this.*

Jesus Christ and Mary Magdalen.

A Copy from *Breughel*, on copper.

A Copy from *Pietro di Cortona*, ditto.

#### THE SALOON, 40 Ft. by 25.

The Descent from the Cross.—*Spagnoletto*, large.

*This has been engraved by Dom. Cunego, the plate is in Lord Arundell's possession.*

A Shepherd playing on the Bagpipes, with his dog and an ass standing by him—*Michael Angelo da Caravaggio*.

1947 Joseph interpreting the dreams of Pharaoh's Butler and Baker—*Christian Van Kaulenberg*.

Hitherto esteemed a Murillo, till the initials C. V. K. were discovered.

1947 Infant Jesus sleeping on a Cross—*Guido*.  
This Picture was highly esteemed by Sir Joshua Reynolds.

A very fine and admired Holy Family—by *Andrea del Sarto*, after *Raphael*.

A Madonna and Child, with St. John—*Parmegiano*.

St. Jerome—*Rubens*.

1947 A very well preserved Painting, the Dalmatian features are admirably expressed. Mengs esteemed this one of the best heads ever done by *Rubens*. It was brought from Brussels by Cardinal *Crivelli*, who received it as a present while Nuntio at that place.

1947 St. Bernardin of Sienna—"Titian."

A surprising fine Portrait.

1947 A Dead Christ with Angels.—*Trevisani*.

The foreshortening of the Figure of our Saviour has the manner and strength of *Caracci*. On the head of one of the three nails are the Arms of a Cardinal, for whom it was painted.

1947 The Virgin fainting, supported by two women—*Trevisani*.

Constantine's victory over Maxentius—*Filippo Lauri*, after *Raphael* at the Vatican.

1947 Jacob's Journey with his Family into Egypt; and Jacob met by his Son Joseph.—*Nic. Poussin*, on diaper.

These two originally belonged to the *Piombino Family*.

Two large Landscapes with Figures—*Carlo Labruzzi*.

Painted for Lord Arundell.

Head of the Virgin—*Carlo Dolce*.

1947 Head of a Hermit contemplating a Skull.—*Salvator Rosa*.

1947 Head of St. Bernard—*Dom. Feti*.

1947 Head of an Old Woman reading—*Lanfranc*.

Interior of a Calvinist Church—*P. Neefs*.

Interior of the Cathedral of Antwerp—*Ditto*.

From the Collection of *Mons. Verelst* at Brussels.

A Groom and White Horse—*Rembrandt*.

A beautiful Cabinet Picture.

Two excellent Sketches, by *Nic. Poussin*, of the Death of Abel and Sacrifice of Isaac.

Trumpeters refreshing themselves at an Inn—*Wouwermans*.

This has been engraved.

Old Woman peeling Apples—*D. Teniers*.

Surprise of Convoys—*D. Stoop*.

Two Sea Views—*La Croix*.

Two Sea-ports—*Manglard*.  
Old Woman looking at a Piece of Money—*Rubens*.

Head of St. Francis—*Corregio*.

Surprising force and expression.

## THE LIBRARY, 30 Ft. by 24.

Portrait of Cardinal Car. Rezzonico—*Vincenzo Robigliament*. 1947

Pope Benedict XIV. (Rezzonico)—*Pompeio Buttoni*. 1947

Presented by his Holiness to Lord Arundell.

Cardinal Giovanni Battista Rezzonico—*Maron*. 1947

A Child of the Medici Family with a little dog—*Titian*. 1947

Albert, Duke of Saxony—"Giorgione." 1947

Cardinal Pole—*P. Labruzzi*. 1947

From one in the Barberini Library which is an ancient copy from the original in the Florentine Gallery.

Monsignor Giacomelli, private Secretary to Pope Benedict XIV.—*Vincenzo Robigliament*. 1947

Three Children of King Charles I.—*Wickstedt*. 1947

Traced from the original by *Vandyck*.

Mount Vesuvius and the adjacent scenes, with the story of *Pliny's Death*—*Voltaire*. } sold

A View of Mount *Ætna*—*Voltaire*.

These two Pictures were painted for Lord Arundell.

## THE DINING ROOM, 30 Ft. by 24.

Portrait of Thomas Arundell, second Son of the fourth Lord Arundell, with a black servant. He was killed at the battle of the Boyne, 1689—*P. Labruzzi*, from a small original. 1947

The Honorable Henry Arundell, second Son of Third Lord Arundell. 1947

Mary Scrope, Wife of Honorable Henry Arundell. 1947

Thomas, first Lord Arundell of Wardour, ob. 1639—*Vandyck*. 1947

Colonel, the Honorable William Arundell, second Son of first Lord Arundell—*P. Longsing*, from a small original. 1947

Lucius Cary, Viscount Falkland—*Vandyck*. 1947

This fine original has been engraved by *Scriven*, for the Portraits of Illustrious Persons.

An unknown Head—*Vandyck*.

Head of a Youth—*Andrea Camasei* or *Camace*.

A beautiful Portrait cut out of a damaged Picture, by this rare Master.

Portrait of Anne, daughter of the first Lord Arundell, Wife of Cecil Calvert, Lord Baltimore. sold

Cecily Arundell, Daughter of the third Lord Arundell, a nun of the order of Poor Clares, at Rouen. 1947

Anne Wyndham, daughter and heiress of John Wyndham, Esq. of Ashcombe, and wife of the Hon. James Everard Arundell. 1947

Sir Wadham Wyndham. 1947



1947 Sir Thomas More, a beautiful copy from a fine *Holbein* in Rome.

1947 Lady Elizabeth Thimelby, and Lady Harriet Sheldon, daughters of Sir Thomas Savage—*Vandyck*.

1947 Two small Portraits of Lady Bedingsfeld and Lady Belling, daughters and co-heiresses of Sir John Arundell of Lanherne.

? 1947 Portrait of Edward Arundell of Lanherne, a boy.

? 1947 A Lady of the Family of Arundell of Lanherne.

1947 Rev. — Clifford—*Vandyck*.

1947 Two small Portraits of Cardinal Howard, and John Arundell, Bishop of Exeter, 1501.2 *Millar*.

Sold Hugo Grotius, a much admired Portrait—*Rubens*.

1947 Cardinal Pole, small—*Titian*.

*This beautiful original, has been engraved for the Heads of Illustrious Persons.*

1947 Mary Wriothesley, daughter of the Earl of Southampton, wife of the first Lord Arundell.

A small whole length of the sixth Lord Arundell when a boy, in a fancy dress. Portraits of Henry, third Lord Arundell, and Cecily his wife, daughter of Sir Henry Compton, Knt. of Brambletye, in Sussex.

#### EAST CORRIDOR.

1947 Portrait of Villiers, Duke of Buckingham.

1947 Dorothy Panton, wife of the fifth Lord Arundell—*Sir Peter Lely*.

1947 Lady Stanley, her sister—*Sir Peter Lely*.

1947 Original Portrait of the Honorable Thomas Arundell and the Moor, from which the large Picture in the dining room is taken.

Small whole length of Prince Charles, in the Highland dress.

1947 Two Portraits of Baron Everard and his wife, parents of Eleanor. 30 x 25 Elizabeth, wife of sixth Lord Arundell.

? Sold A beautiful small whole length portrait of Anthony Ashley Cooper, first Lord Shaftesbury—*Dobson*.

A small whole length, unknown.

1947 Richard Belling Arundell, Esq., of Lanherne—*Sir G. Kneller*.

1947 His wife Mary, daughter of Joseph Gage of Shirbourne Castle—*Sir G. Kneller*.

A smaller Portrait of the same Lady.

1947 Sir Thomas More.

1947 A Portrait of Father John Gahagan, an Irish Trinitarian Friar, in Strada Condotti, at Rome; painted by his friend *Raphael Mengs*, the drapery added by *Maron* in 1760.

#### CHINTZ BEDCHAMBER, EAST WING.

? 1947 A large Landscape, with Diana and Nymphs, by *Deane*: the figures and architecture by another artist.

The chimney-piece in this room, is of

white Carrara marble and red Egyptian antique marble, with five cameos in oriental alabaster, vine branches, &c. in gilt metal, designed by *Carlo Albani*, the ornaments carved by *Cardelli*.

#### ANTE ROOM.

Two Grand Paintings of Architecture, with figures by *Bibiena*.

*These Pictures were highly esteemed in Italy, at the time they were purchased.*

Two smaller Architectural pieces.

A Guardian Angel and Child—*Andrea Pozzi*.

*This Painter was a Jesuit lay-brother.*

Pope Leo stopping Attila—*Poussin* after *Raphael* in the Vatican.

The Apparition of the Cross to the Emperor Constantine—*Müncke* after *Raphael* in the Vatican.

The Baptism of Constantine—*Ditto, Ditto*.

#### WHITE BED-ROOM.

Two Portraits of Henry, seventh Lord Arundell, and his wife. *Knapperton*

Henry, eighth Lord Arundell, and his brother Thomas, when boys.

#### BLUE DAMASK BED-ROOM.

A whole length of Il Senator Rezzonico—*Vincenzo* after *Pompeio Battoni*.

Ditto of Cardinal I. Baptist Rezzonico—*Vincenzo*.

#### LORD ARUNDELL'S BED-ROOM.

The Parable of the Wise and Foolish Virgins, a Dutch piece.

Corporal works of Mercy.

*Dutch ideas and Dutch characters expressed in a multitude of various figures by a good artist.*

St. Peter Weeping—*Cav. Lanfranc*.

Hurdy-gurdy Player, &c.—*Old Breughel*.

Post House—*Dutch School*.

Christ driving the Buyers and Sellers out of the Temple, in the manner of *Rembrandt*.

Boy and Cattle—*Berchem*.

Landscape and Water-Mill—*Flemish School*.

#### CHINTZ BED-ROOM.

Cascade of Terni—*Vernet*.

*A study of the Artist, who has introduced his own Portrait, and that of his Wife; the painting is on two cloths stitched together without priming.*

Cascade of Tivoli—*Vernet*.

*An unfinished work.*

Two Landscapes.

Two Landscapes—*Lucatelli*.

A Landscape—*Flemish*.

Ditto, a Wood-scene.

#### CHINTZ DRESSING-ROOM.

Copy of the Madonna della Sedia—*Maron*.

## BOUDOIR.

This beautiful and highly ornamented Room contains a choice collection of Miniatures and Drawings, with a great variety of miscellaneous curiosities, in carved ivory, agate cups, painted Italian earthenware, popularly termed Raphael china, &c. &c. The ceiling is painted and gilt, the chimney-piece is richly inlaid with ancient marbles, jaspers, agates, lapis lazuli, &c.; over the glass is

A beautiful Landscape with cattle and figures—*Loutherbourg*.

Nineteen Miniatures of Scripture subjects from the Barberini Cabinet, viz.

Triumph of Joshua.

Joseph sold by his Brethren.

Solomon receiving the Queen of Sheba.

Christ and the Adulteress.

Jacob's Mystical Dream.

The Deluge.

Passage of the Red Sea.

David's Triumph.

Jacob's Journey to Egypt.

Moses striking the Rock.

Four Landscapes.

Two Battle-pieces.

Abraham and Three Angels.

Lot and his Daughters.

Joseph Interpreting his Dream to his Brethren.

Two Views of the Country about Loretto—*Messrs. Hackart*.

The Last Supper, a drawing from *Guido*, by *Madame Serrano*, his favourite pupil.

The Pope opening the Holy Gate of St. Peter's—*Frediani* after a drawing by *Cav. Pannini*.

Presentation of our Saviour in the Temple. Our Saviour giving the Keys to St. Peter.

*These two are from the Arazzi of Raphael, by Antonia Massola.*

Basso relievo of Sir Aloysius Gonzaga, on a ground of lapis lazuli.

Virgin and Child, a relievo in silver on lapis lazuli, by *Giuseppe Agricola*.

On a table is a groupe in silver, representing the Flagellation of our Saviour, by

*Cav. Bernini* for Pope Alexander VII., who presented it to Queen Christina of Sweden.

A Table Clock, by the celebrated *Giurrara*, made for his own use.

The Virgin supporting the Dead Body of Christ, in ivory, on a pedestal of very rare marble, (*Thebaide*). This groupe was cut by Michael Angelo, and differs but little from his famous *Pieta* in marble at Florence.

Portrait of Urban VIII. relievo in pietre dure on lapis lazuli.

An Altarino, a curious and beautiful piece of work, from the Aldobrandi collection.

In this Cabinet also stands the singularly curious ancient oak grace cup or was-sel bowl, formerly belonging to Glastonbury Abbey, of which an engraving and description may be seen in *Archæologia*, vol. xi. p. 411.

## MINIATURES.

St. Ignatius Loyola, at the age of 25. A profile supposed by *Titian*.

*It was once the property of the Jesuits.*

Thomas, second Lord Arundell.—*J. Oliver*.

Henry, third Lord Arundell.—Enamel by *Petitot*.

Thomas, first Lord Arundell.—1585.—Enamel by *Petitot*. *Hilmar*

*The noble Possessor has had the above three Portraits engraved.*

Cecily Compton, wife of the third Lord Arundell.—*Vandyke*.

*There is also an engraving of this Portrait.*

Prince Charles Edward, a drawing by *Giles Hussey*.

Sir Thomas Fairfax.—*Cooper*.

A Portrait unknown.—*Ditto*.

Sir J. Giffard, of Borstall, in Leicester-shire, an Enamel.

Henry, seventh Lord Arundell.—*Ditto*.

Thomas Arundell, second son of the above Lord; and many others.

The State Bed Room is at present unfurnished, as is also the Dressing Room.

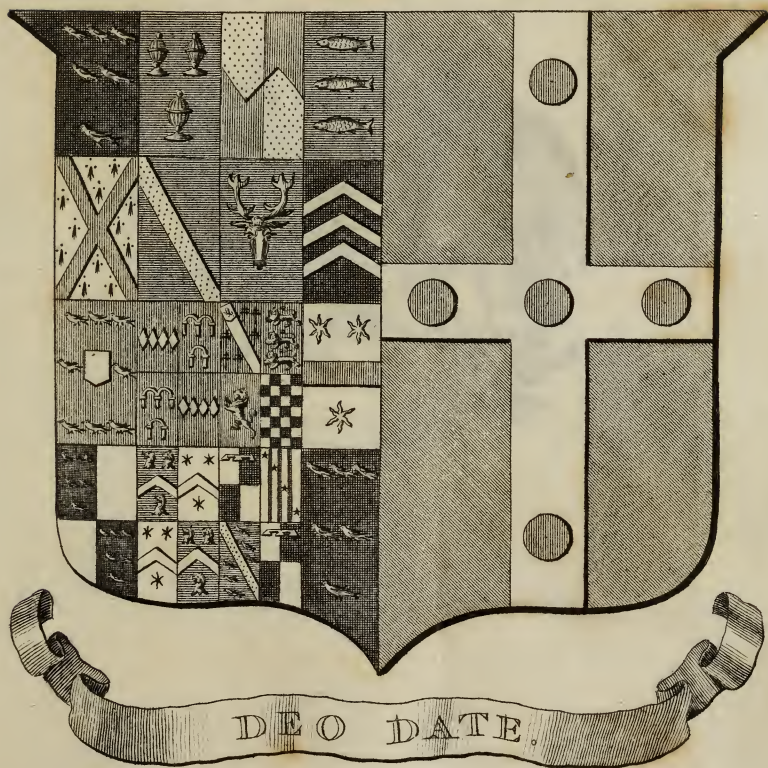
*For the Loan of the Sketches, from which our Drawings were made, as well as for the Account and List of Pictures, we are under obligations to the Noble Proprietor.*





1. Crumde of Wardour
2. Picerna, Supposed Alice Heir of Lancaster.  
Temp. - Hen: 3<sup>d</sup> —
3. Fyfe Glen
4. Rockies
5. de Soor
6. Carminow
7. Kescote. - (Devonshire)
8. Lambton
9. Chidisch
10. Drisham + and Beches.
11. Howard, + Brotherton  
Mowbray — Warren
12. Eorard, of Fithcard, Ireland
13. Arundel of Lamborne X Bealning.
14. Wyndham + Barber
15. Conguest + Thimelby, Lutterell.
16. Arundell. —  
Leopaling Grenville.





*J. E. Arundell.*



James M. Smith  
1840

March 17/40









*Lord Arundell of WARDOUR.*









































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